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VOLUME XXV, No. 17

MONDAY, MARCH 7, 1932

WHOLE No. 680

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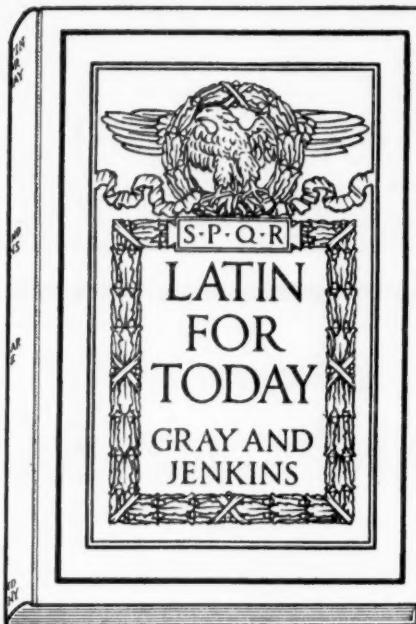
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WHOLE No. 680

THE LITERARY LINEAGE OF CUPID

(Continued from page 127)

Eros is first armed with the inescapable bow by Euripides. Indeed, Euripides arms him with twin bows, one bringing peace, the other confusion in life¹⁴⁴. The bow and arrow-filled quiver of Eros, the archer, the far-darter, are thenceforth inseparable from the onslaughts of the winged god¹⁴⁵. He is strong with the bow, he rejoices in the bow¹⁴⁶. Sooner will rocks fly through the air and adamant be cut by the sword than Love cease shooting arrows, so long as there is beauty and there are eyes to see¹⁴⁷.

The epithets applied to the bow and quiver and arrows of Eros reflect the power and the bitter-sweet cruelty of the god. His Scythian quiver is bitter and fire-bearing, love-begetting, all-subduing¹⁴⁸. Love's bow enchanting the mind¹⁴⁹. The bitter, heart-piercing, golden shafts of Eros are Scythian, too, and dipped in blood, in flame, in gall mixed with sweet honey¹⁵⁰. As if they were not keen enough already, Love sharpens his weapons¹⁵¹.

Let the victim he caught ever so slightly off guard and he is done for; if one receives only the tip of Love's arrow, the whole of it penetrates him¹⁵². The least pretext will serve. Once in his workshop Hephaestus was making arrows out of iron for Eros; Aphrodite was putting in sweet honey and Eros was putting gall on the points. At this moment Ares happened along. He scoffed at the tiny weapons, then lifted one and exclaimed at its weight. 'Take it', says he to Love. 'No', counters Eros, 'keep it, yourself'¹⁵³. With tiny arrow taken from his golden quiver Love can shoot high into the air, or downward as far as Acheron and the King of Hades¹⁵⁴.

Especially does Love delight to assail those who scorn passion: he arms himself and marches against the arrogant Habrocomes¹⁵⁵. He draws his bow as hard as he can on Acontius¹⁵⁶. Rhodopis and Euthynicus, a pair alien to passion, he wounds at Aphrodite's request¹⁵⁷. Resting his bow on the neck of Chalcomedeia, Eros shoots the defiant Morreus, leader of the Indians, who thinks at once that Chalcomedeia has been smitten by the same bolt¹⁵⁸.

¹⁴⁴Euripides, *Medea* 530, *Iphigenia in Aulis* 546.

¹⁴⁵Fragmenta Comica Adespota 170, 1573 (Kock); A. P. 5.177, 16.204; A. N. 4. 61; C. S. 2.23; L. M. 2. 55; Meliteneiotes, 354, in Miller, 27 (see note 80, above); D. T. 23. 1; N. 1.363, 7. 192, 16.8, 25. 153, 36.58, 41.423, 48. 359; Coluthus 31; Nicetas 3. 34, 4. 164, 382, 5. 46, 6. 370.

¹⁴⁶Orphic Hymn 58.1; Nicetas 4.181.

¹⁴⁷Nicetas 5. 387; Longus 1.1.

¹⁴⁸A. P. 5.179, 16.196; N. 7. 276, 33. 131, 182.

¹⁴⁹N. 41. 405.

¹⁵⁰Theocritus 23.4; A. P. 5.180, 9.440, 12. 48, 76, 623, 16.199,

²¹³; Anacreon 27 A.

¹⁵¹A. P. 5.124, 12.50.

¹⁵²A. P. 9.443.

¹⁵³Anacreon 27 A.

¹⁵⁴A. P. 9.440.

¹⁵⁵Xenophon of Ephesus 1.2 (in *Erotici Scriptores*, Didot edition).

For the military figure compare Euripides, *Hippolytus* 527.

¹⁵⁶Aristaenetus 1.10 (in *Epistolographi Graeci*, Hercher's edition).

¹⁵⁷Achilles Tatius 8.12 (in *Erotici Scriptores*).

¹⁵⁸N. 33.205.

Love empties his quiver on Pan and Dionysus, as Pan himself confesses¹⁵⁹. The roguish boy buries his whole weapon in Bacchus, who is sitting by a riverbank, and supplements his archery by pointing out to the flustered wine-god the maiden Nicaea as she swims hard by¹⁶⁰. On another occasion Eros fits two darts to one string, takes up his station on an Assyrian rock and shoots at Poseidon, as he emerges from the sea, and at Bacchus as he unyokes and washes his travel-worn panthers¹⁶¹. In the case of Hero and Leander Love shoots one dart into two cities¹⁶². When all his weapons are exhausted, the little god will launch himself into the heart of the lover foolish enough to take arms against him¹⁶³.

In practising his archery Love recognizes no code of fairness or honor. Often he aims his bow at the lover and not at the beloved. This, says one victim, proves that he is no god. But Eros cares nothing for such statements; he laughs and grows fat on them¹⁶⁴. The sacred law of hospitality is a mockery to him. At the midnight hour when all the tribes of mortals lie in sleep, subdued by weariness, a poet hears a knocking at his door. 'Who's there?', says he, 'interrupting my dreams?' 'Love', comes the answer. 'I'm just a child. Have no fear. I'm drenched, wandering about on this moonless night'. The poet lights a torch, comes to the door, and admits tiny Eros, a child with bow and wings and quiver. Seating him by the hearth, the poet chafes Love's cold hands and wrings the water from his hair. When the cold has lessened, Love declares that he must try his bow to see if perchance the string has been damaged by the rain. Full in the heart he strikes his host, and, laughing aloud, leaps up for joy. 'Rejoice with me', he cries, 'my bow is unharmed, but *you* will have heart trouble'¹⁶⁵.

The classic description of Love the archer is given by Apollonius of Rhodes¹⁶⁶. Eros and Ganymedes are discovered playing with golden dice in Zeus's garden on the summit of Olympus. Greedy Eros has the palm of his left hand, which he holds under his breast, quite full of dice. Ganymedes, gloomy, crouches near. He has only two dice left and throws them away, one after the other, angered by Eros's loud laughter.

Aphrodite, who has been seeking Eros, approaches, and, putting her hand on the lips of the unutterable rogue, asks why he is so gleeful and triumphant. She then promises him a ball with golden zones and dark blue spiral, a toy made for Zeus by his nurse Adresteia, a ball which, when thrown, sends a flaming track through the sky. Eros tosses away his dice and clings to his mother's robe with both hands. She kisses him affectionately, but will not give him the ball until he has carried out her orders.

¹⁵⁹N. 42.196, 265.

¹⁶⁰N. 16.1.

¹⁶¹N. 42.1.

¹⁶²Museus 17.

¹⁶³Anacreon 27 A.

¹⁶⁴A. P. 5.97, 176.

¹⁶⁵Anacreon 31.

¹⁶⁶3.110-166, 275-287

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He counts and throws the dice into her lap. Slinging the quiver, which has been leaning against a tree-trunk, over his shoulder and taking up his curved bow, he goes through the gates of high Olympus. As he flies swiftly along, earth, cities, rivers appear. Through a mist he passes unseen, causing confusion like a gadfly. Beneath the lintel of the porch he pauses to prepare for the shooting of Jason and Medea. He strings his bow and from the quiver takes an unshot arrow, messenger of pain. On swift feet, unmarked, he passes the threshold. He glances keenly around¹⁶⁷, lays the arrow notch on the center of the cord, draws the bow wide apart with both hands, and, as the bolt goes home, flashes back, laughing, from the high roof.

The bolt goes home into the very heart's midst¹⁶⁸. 'O Love', cries an anguished soul, 'if you *must* shoot, attack some other part of me than my heart and liver'¹⁶⁹. Thus comes from Love's accurate archery 'the sweet wound burnt with biting honey' which the victim carries ever after in his heart like a running sore that can never be dried up; not Machaon himself with healing herbs could minister to such disease¹⁷⁰. The bitter, steadfast wound, the hidden fire of sleepless Love that feeds under the heart and pierces to the bone can be assuaged once and inflamed again¹⁷¹.

Eros too, in his own person, is a borb of the mind, a hidden wound of the soul¹⁷². He lashes and stings the lover, actively, unceasingly. With the *cestus* neatherd Eros lashes Zeus in the form of a bull; with the all-enchanting *cestus* he flogs Zeus and Dionysus into hotter flames¹⁷³. Like the fiery gadfly attacking brute beasts Love falls upon men and bewilders them with bacchantic, roaming frenzy¹⁷⁴.

Eros is bitter-sweet¹⁷⁵. The enchantment of his hidden, senseless sting is fiery, yet sweet¹⁷⁶. A bee lights on Heliodora's skin, showing that she has both the sting and the sweets of Love¹⁷⁷.

But once Love the stinger was stung: he had failed to note a bee sleeping on a bed of roses. With smarting finger he came howling to Aphrodite. Amused at his assertion that he is dying, Aphrodite says, 'If the bee's sting makes *you* suffer, how do you suppose they suffer whom you strike?'¹⁷⁸ Theocritus (19), or perhaps an imitator, tells the story somewhat differently. Eros is stung while he is stealing honey; jumping up and down with pain, he comes to Aphrodite and complains that so small a beast should inflict so great a wound. Whereupon Aphrodite tells him that he who, although tiny, makes wounds so great ought to prove a match for any bee.

Not even when he is asleep is Love without a fire-

¹⁶⁷The glances of the eyes are also Love's missiles. Compare Aeschylus, *Suppliants* 981-982 with A. P. 12.101.

¹⁶⁸Nicetas 2.139.

¹⁶⁹A. P. 5.224. In N. 7.201 the bolt strikes, not alone Zeus's heart, but a fold of his thigh, where he is destined to carry Bacchus. A. P. 12.126; Euripides, *Hippolytus* 392, 531-534; N. 15.323; A. P. 5.225.

¹⁷⁰N. 15.319, 42.173; Oppian, *Halieutica* 4.11; A. P. 12.80; Theocritus 7.102, 3.15.

¹⁷¹Timotheus, Fragment 13; A. P. 16.198.

¹⁷²N. 1.80, 32.39, 42.184.

¹⁷³Compare Euripides, *Iphigenia in Aulis* 547; Aeschylus's portrayal of the Io myth in *Prometheus Bound*; and especially N. 7. 256, 291, 15.288, 32.53, 37.641, 42.27, 174, 406, 48.472.

¹⁷⁴Sappho, Fragment 40; Euripides, *Hippolytus* 348.

¹⁷⁵N. 1.329, 4.217, 6.348, 11.483, 15.85, 42.1-29, 210, 48.509.

¹⁷⁶A. P. 5.163. ¹⁷⁷Anacreon 33.

scattering nip' (sting), as is shown by his image on a pepper-shaker¹⁷⁹. There is this consolation, poor though it is for an unphilosophic lover: when the soul gains the object of its desire, it has respite from the stings of passion and is eased of the pains so like the annoyance of cutting teeth¹⁸⁰.

Eros is called the child of fire; even his weapons partake of Hephaestus's nature¹⁸¹. His bowstring and bow are ruddy, blazing¹⁸². His darts are fire-breathing, dipped in flame; this is small wonder, for his mother's husband is Hephaestus¹⁸³. To him belongs the fire-pointed sting of desire; his quiver is full of beguiling flame like a star with trailing sparks¹⁸⁴. He whizzes along the air with a trail like that of a star; his weapons are stronger than those of fire; he sets fire to Zeus, Bacchus, Aphrodite, yes to the Sun himself¹⁸⁵.

When the full summer beauty of a maiden has not yet burst from the bud, while the grape <i. e. the maiden> that puts forth its first virgin charm is yet green (not yet mature), the young Loves sharpen their swift arrows and a hidden fire is smouldering <in the hearts of lovers>; unlucky lovers had best take to their heels before Love's arrow is on the string and the conflagration bursts out¹⁸⁶. The fire from Eros's arrow is like that kindled by an old spinning woman who rises very early, while it is still night; the flame, growing great from a small brand, consumes all the twigs together¹⁸⁷.

Eros is the winged fire of the soul, roaring with flame¹⁸⁸. Hot, fiery, the fire-breathing fire-bearer, devastating like flame even before his birth, Eros is an ever-present menace to men¹⁸⁹. In his keeping are the lightnings and scorching frenzies of desire; he flashes like flame from the yellow head of a lover¹⁹⁰. At the Cyprian's command sweet Eros warms the heart¹⁹¹. The words, 'He is fair, he is fair' are burned into the poet's heart, not written on oak or pine or wall¹⁹². Pyrographer and torturer that he is, Eros ties down his victim's soul on a bed of thorns and tries to lull it by holding fire under its sides¹⁹³. Brazen Love has appropriately been made into the handle of a frying-pan, fire being thus transferred to fire and torment to torment¹⁹⁴, for Love is indeed an 'admirable cook of the soul'¹⁹⁵.

There is much passion, Oppian gravely observes, among fishes, 'all that hot Love brings forth when he stirs fierce tumult in the heart'. Witness the celebrated case of the dolphin who loved the Libyan boy with a burning love as the lad herded his sheep, the lad who, for delight in the shepherd's pipe, would have left the sea and have lived among the flocks¹⁹⁶.

¹⁷⁸A. P. 16.208. ¹⁷⁹Plato, *Phaedrus* 251 C. ¹⁸⁰A. P. 16.212.

¹⁸¹N. 42.4, 48.264. ¹⁸²A. P. 5.180, 12.48.

¹⁸³N. 7.256, 34.318, 42.193, 211.

¹⁸⁴A. N. 42.7; Euripides, *Hippolytus* 530; Theocritus 2.133-134, 7. 55; N. 7.197, 270, 38.117. Compare N. 33.187 with 42.39 and A. P. 9.15, 440.

¹⁸⁵A. P. 5.124. ¹⁸⁶A. R. 3.286.

¹⁸⁷A. P. 16.198; Orphic Hymn 58.2.

¹⁸⁸N. 3.106, 40.540, 41.135, 42.2, 392, 48.264, 613; A. P. 5.88, 259, 12.126; Theocritus 2.29; Nicetas 2.143, 4.115.

¹⁸⁹Ibycus, Fragment 1; A. P. 12.87; A. R. 3.1017.

¹⁹⁰Alcman, Fragment 28 A. ¹⁹¹A. P. 12.130.

¹⁹²A. P. 12.98. ¹⁹³A. P. 9.773, 16.194.

¹⁹⁴A. P. 12.92. Compare the highly diverting rejoinder of Pa-

laestra to Lucius in Lucian's *Onos*, 6.

¹⁹⁵Oppian, *Halieutica* 1.500, 5.454; Pliny, *Epistulae* 9.33.

The ardent nature of Eros is symbolized and summed up in his torch, the one important part of the god's armament missing in Longus's description. With this fiery pine-torch he heats his mother's bath¹⁹⁶. The hot water in a fountain is accounted for by the fact that Love, about to sleep exhausted under the plane-trees, gave his torch to the Nymphs; they tried to put out the fire in the heart of man and succeeded only in setting fire to the water¹⁹⁷. Eros takes the little torch, 'flame-scented', of Cypris, or perhaps with the tips of his fingers he takes only a coal, and strikes the skulking lover in the eyes; vast is the flame which the slight brand kindles¹⁹⁸. Eluding every guard, he kindles his sense-enchanting torch in the heart of mortals. One sufferer is moved to ask that Eros, when he wants further illumination, shall take a light from his own (the sufferer's) flames¹⁹⁹.

One can hardly see how it profits a god to burn up a man, but senseless Love does not listen to reason and lovers know that their protests are in vain²⁰⁰. It is all very well to say, as Meleager does, that the soul has wings to escape Love if he burns her too often²⁰¹. The truth must be confessed: the fire of Eros is almost invincible. Tears will not drown it, nor will many waters: Love was not quenched when born in the deep sea²⁰². Only the artist's imagination can make Love, when bound, put out his torch with his own tears²⁰³. Some think that gold is the medicine for love²⁰⁴. Others swear there is no effective salve or plaster for love save poetry: the Muses make Love thin, and the learning stored at home in the scholar's library is a medicine that cures all ills, helps to clip the god's wings, and charms away the pain of the distressing wound which he inflicts²⁰⁵. Longus varies Theocritus's or rather Polyphemus's prescription somewhat: kisses and embraces are the only specific for love²⁰⁶.

Still others place their confidence in wine, though the drunken man in every instance falls an easy prey to Eros²⁰⁷. At least wine helps one to forget.

'Drink, Asclepiades. Why these tears? What ails you? You are not the only one whom cruel Cypris has enslaved. Not against you alone has bitter Love sharpened his bow and arrows. Why, when you are still alive, do you lie in the dust? Let us toss off a cup of pure wine. Day is but a finger's breadth.... Not long hence we shall rest through the long night'²⁰⁸.

Forgetfulness, whether attained through indulgence or through abstention, is important. 'Stir not the fire that still glows under the ashes, for God's sake, O lover of folly', warns Meleager²⁰⁹. If hunger and time do not quench the flame, the only remedy is to hang one's self²¹⁰. Yet even Hades is not a sure refuge; its king, who overcomes all things, did not escape the might of Love: so how can one hope to win security by going under the earth²¹¹? As good as any other is the

¹⁹⁶A. P. 9.626, 16.212. ¹⁹⁷A. P. 9.627. ¹⁹⁸A. P. 12.82-83.
¹⁹⁹A. P. 16.198; N. 4.240, 15.401, 33.247, 48.477; A. P. 9.15, 16.209.
²⁰⁰A. P. 5.10, 12.46. ²⁰¹A. P. 5.57.
²⁰²A. P. 9.420; Song of Songs 8.7. ²⁰³A. P. 16.198.
²⁰⁴A. P. 9.420; Anacreon 27 C.
²⁰⁵Theocritus 11.1; A. P. 12.150; Philoxenus, speaking of Sappho, in Erot. 18.5.
²⁰⁶Daphnis and Chloe 2.7. ²⁰⁷N. 16.328; A. P. 5.93, 12.120.
²⁰⁸A. P. 12.50. ²⁰⁹A. P. 12.80. ²¹⁰Crates, in A. P. 9.497.
²¹¹A. P. 16.213.

mildly magical method of an unknown poet: he buys a roguish waxen Love from a hawker for a drachma and tells the bogus deity to warm him up or he will warm Love up in the fire²¹².

Such are the qualities and the activities of Eros, considered primarily from the point of view of his appearance with wings, bow, and torch; such, if any, are the *remedia amoris*.

Before we proceed to discuss the power which Love exercises as a brutal tyrant or as a fiendishly clever and impudent small boy, before we go on to speak of his strength and his weakness, his cruelty and his kindness, it will be convenient to say a word about the companions of Eros and his relations in work or at play with other deities, particularly Aphrodite.

In almost every instance Eros is the follower and the servant of his mother. He operates at her command. She is the higher, sometimes rather impassive, deity, so familiar to students of Eastern religions, while Eros is the worker god²¹³. It is the torch of Cypris which Eros uses to kindle lovers²¹⁴. He is the key-holder, the priest, as it were, of the dearest chambers of Aphrodite²¹⁵. When Aphrodite is not occupied with amours, then Eros is idle; he seems about to become, like her, a housewife for the nonce, but, when she casts away her spinning, Love 'again sows with childbirth the world's furrow' and brings forth manifold forms of life²¹⁶, for Aphrodite, like Persuasion, is a nurse of the Loves²¹⁷. As Aphrodite is the mother of the unbending Loves, so the Loves themselves are shepherds of the Cyprian's gifts and minister at the nuptials of Zeus and Aegina²¹⁸.

Summoned by Aglaia, Eros, at his mother's behest, shoots Morreus²¹⁹. Aphrodite by the promise of a ball²²⁰ persuades Eros to assail Jason and Medea. She bids him enchant the gods and send a missile against Poseidon and Bacchus²²¹. At her command he launches a bolt at Rhodopis and Euthynicus²²². Once Zeus directs Eros to draw his bow²²³. Finally, Aphrodite helps the Loves to despoil the gods of all their weapons²²⁴.

The sense-enchanting Loves, who dwell on Cyprus with Aphrodite, perform many personal services for their mistress²²⁵. In a swarm they crown Aphrodite's shrine and dwelling with flowers²²⁶. In art, one Love is shown putting a garland on his mother's brow, another has his lips at her breast, two are playing at her feet²²⁷. As if recognizing the close connection between the two, a lady who has obtained her vow dedicates to Cypris a silver statuette of Eros along with an anklet, 'purple' hair-caul, pale blue brassiere, bronze mirror, and boxwood comb²²⁸.

Plutarch sums up the whole matter very neatly when he says that Eros is an assistant of Aphrodite, and that his presence, the presence of affection, gives

²¹²Anacreon 10.
²¹³Sappho, Fragment 74; A. P. 9.325; Aleman, Fragment 28 A.
²¹⁴A. P. 12.83. ²¹⁵Burripides, Hippolytus 539.
²¹⁶N. 24.268-326. ²¹⁷N. 3.112, 40.567.
²¹⁸Bacchylides 8.73; Horace, Carmina 1.19.1, 4.1.5; Pindar, Fragment 99.4 (Bergk); Pindar, Nemean Odes 8.6.
²¹⁹N. 33.56. ²²⁰A. R. 3.110-135. ²²¹N. 42.1, 420.
²²²Achilles Tatius 8.12. ²²³N. 1.399. ²²⁴A. P. 16.214.
²²⁵Euripides, Bacchae 404; Phaethon, Fragment 781.16 (Nauck).
²²⁶N. 29.343. ²²⁷A. P. 9.585. ²²⁸A. P. 6.211.

pleasure to the business of love, since Aphrodite by means of her son puts away satiety and vulgar lust. Hence, according to Parmenides, Aphrodite brought forth Eros, or, as it is put more philosophically still in Hesiod's account, Love was the first born of deities that all might through him partake of birth. If, says Plutarch, we throw Love out of his conventional honors, those of Aphrodite will no longer stand firm. He goes on to remark that some men revile Eros and refrain from slandering Aphrodite, while others speak evil of both²²⁹.

Not only are Eros and his brethren, the Loves, associated with Aphrodite in love outside of wedlock, but they are found also in the company of the deity who is particularly linked with marriage. Eros plays at throwing up fingers in the well-known Italian style with the fair-tressed Hymenaeus on the topmost crag of Olympus. Having thus settled the order of their game, he wins first prize throwing nectar drops at a statue, while Hymen comes in a poor second, and Ganymedes looks on as umpire²³⁰. Eros accompanies Himeros, Pothos, and Hymenaeus on Paris's expedition to Sparta, and generally, assisted by the Loves, makes himself useful about the ceremony of marriage²³¹.

The bride-adorning, child-begetting Loves help Cypis to deck the nuptial couch²³². Eros himself adorns a wedding-chamber for Bacchus²³³. A swarm of marriage-accompanying Loves skips about a prospective bride²³⁴. Eros escorts the groom; he drives the marriage car of Zeus and Hera²³⁵. Hera visits Zeus to complain that, since Eros neglects his work, wedlock has gone by the board²³⁶. Aeon, the spirit of the age, conversing with Zeus after the flood in which the king of the gods has avenged Bacchus, mourns that Eros, alien now to the dance, has thrown away the bridal torch and scorns nuptials which bring no delight²³⁷.

The torches which accompany love within or without marriage are shared by Aphrodite with her son²³⁸. The marriage hymn is of Eros's 'weaving'. His clear-toned flute sustains its melody. The dowry, too, is the gift of Love²³⁹. Even the god's quiver, taken from the dark repository of Chaos, is associated with human marriage²⁴⁰. The wine of Eros flows at the wedding feast²⁴¹. Eros crowns Bacchus with the ivy cluster that accompanies wedlock²⁴². Love himself is, as we have seen, a bird of sorts, and so the crow is an inspired bird of the marriage-Loves, and the eagle a marriage-accompanying star of Eros²⁴³.

In Aetion's picture of the nuptials of Alexander and Roxane the smiling Loves are active. One stands behind Roxane, and, removing the veil from her head, shows her to the bridegroom. Another in servile fashion relieves her of her sandals that she may recline.

²²⁹Erot. 13.9-13. ²³⁰N. 33.58. ²³¹D. T. 20.15-16.
²³²N. 2.223, 3.116-117, 13.352, 14.200, 25.121, 153, 40.402-403, 42.380, 46.305. According to Himerius, Oratio 1.4, Sappho, in a marriage-hymn, names, as playfellows of the bride, Aphrodite, coming in her car drawn by the Graces, and a chorus of Loves.
²³³N. 2.320, 47.456. ²³⁴N. 47.460.
²³⁵N. 5.280; Aristophanes, Birds 1737. ²³⁶N. 32.55.
²³⁷N. 7.53. ²³⁸N. 32.18.
²³⁹N. 8.139, 172, 262, 16.286, 24.217, 43.141, 399, 48.187, 190.
²⁴⁰N. 7.110. ²⁴¹N. 16.319, 338.
²⁴²N. 19.259, 24.325, 48.178. ²⁴³N. 3.120, 16.59.

Another (Love himself) takes Alexander by the mantle and draws him very forcibly to Roxane²⁴⁴.

Sleep joins the company of Aphrodite and Hymenaeus and shows his drowsy face as a witness, a servant of Love, an attendant on drunken nuptials²⁴⁵. If the wine of Eros goes with marriage, so too is Eros the constant companion of Bacchus and the jocund Graces²⁴⁶. Conquering Love sports with the dark-visaged nymphs, with Aphrodite, and the Lord, mountain-roving Dionysus²⁴⁷. The poet commands Hephaestus to make for him a silver cup, portraying, not scenes of war or the stars in heaven, but vines and laughing satyrs with golden Loves trampling out the wine, and, along with beautiful Lyaeus, Love himself and Aphrodite²⁴⁸. So close is his kinship to Bacchus that Eros dons a tunic and pours wine for a poet lounging on myrtles²⁴⁹.

Numerous and varied are the escorts of Eros—e. g. Hesper, a fiery bolt, the eye of Zeus²⁵⁰. Strife and the clatter of arms accompany Eros in battle; Fear and Rout are his helpers there²⁵¹. Love utilizes many means to attain his ends; he operates through many channels. The lover and his eyes are conduits of Eros²⁵². The mouth and the eyes are ferries of Love²⁵³. Love enters through the eyes as if they were windows, and, descending, burns the vitals within²⁵⁴. Eyes, breast, and thighs are archers of Eros²⁵⁵. Sometimes the Loves are said to inspire or breathe upon their victims²⁵⁶.

Whether alone or attended by others, whether for evil or for good, Eros exercises more power than any other god, even Zeus; he wields a scepter among the immortals; an archer ruling all, clad in no small authority, an arméd dynast, a despot and tyrant over gods and men, he embraces everything and every man in the scope of his inescapable influence²⁵⁷. Foolish or boorish is the man who does not judge that Eros is the sole god, who does not know that he is the greatest deity among mortals²⁵⁸. He, the god of love, is the subduer, allsubduing, but himself unsubdued²⁵⁹.

'I conquer all things', says Eros²⁶⁰. His boast is true. Among his celestial conquests he numbers Zeus, Poseidon, Apollo, Ares, Rhea, Bacchus, the Moon, Aphrodite, Hades²⁶¹. With his slight weapons he sets the hurler of the thunderbolt on fire; his *cestus* vies with the shag-haired shield and the grim *aegis*; his love-begetting quiver quells the deep-roaring thunder; 'the song of Love is as the thunder pipes'²⁶².

²⁴⁴Lucian, Herodotus or Aetion 4. ²⁴⁵N. 16.283, 48.638, 653, 875. ²⁴⁶A. P. 12.2. For Eros with Persuasion and the Graces see N. 47.318. Compare note 1a, above (on *polbos*).

²⁴⁷Anacreon, Fragment 2. ²⁴⁸Anacreon 3.

²⁴⁹Anacreon 30. For the relationship see N. 48.178.

²⁵⁰N. 5.588, 7.297, 8.287. ²⁵¹N. 25.150, 42.529.

²⁵²N. 15.239, 42.216, 43.1. ²⁵³N. 4.130, 42.43.

²⁵⁴Nicetas 3.116. ²⁵⁵N. 35.26, 43. 41.254, 42.236.

²⁵⁶Theocritus 12.10.

²⁵⁷Longus 2.7; Menander, Fragment 440 (Kock); A. P. 12.56; D. T. 23.1; Fragmentum Comicum Adespotum 160 (Kock); Euripides, Hippolytus 529, and Fragments 136.1, 269 (Nauck); Anacreon, Fragment 65; Theocritus 27.20; Xenophon, Symposium 8.1; Nicetas 2.227, 3.147, 4.412, 6.367.

²⁵⁸Euripides, Augae, Fragment 269 (Nauck).

²⁵⁹Anacreon, Fragment 2; N. 2.223, 33.109; G.G. 6.1; Musaeus 199; Constantine Manasses, Aristander and Callitea 5.3 (in Hercher, Scriptores Erotici Graeci, Volume 2); Nicetas 2.135.

²⁶⁰N. 33.139.

²⁶¹D. T. 2, 11, 12; N. 29.333, 33.58, 40.567, 42.1; A. P. 5.64, 9.440; Erot. 17.

²⁶²N. 7.190, 275, 8.308, 323, 378.

The literary list of his mortal victims need not again be recited; 'we are all his votaries'²⁶³.

The Loves are, as deities, immortal. Love is himself ever haughty and strong in the consciousness of his godhead²⁶⁴. To the name of Eros as to a god the lover tosses off a bumper of neat wine²⁶⁵. Love has his own law, as any deity may, a law sometimes honey-hearted, sometimes the rule of force which he applies without scruple to mortals, hounding bitterly those innocent of wrong against him²⁶⁶. 'You say the toilsome study of *law* detains you', writes Paul the Silentary in whimsical vein to his friend Agathias, 'while *Love* urges you to return. If you were *really* in love you could not say that, for *Love* knows no law'²⁶⁷.

Though one may rail at Love for his injustice, there is no denying the sheer courage of the god; he is stout-hearted, persistent, bold enough for any enterprise²⁶⁸. Brave himself, he is a teacher of courage and daring to others, most resourceful in desperate straits²⁶⁹. He makes the weak strong and gives help to the helpless²⁷⁰. Where Love leads the way, the heart knows not even the dream of fear²⁷¹. Drunk and through the midst of thieves the lover comes to his beloved with daring Eros as a guide²⁷². Only Love could have enchanted Hercules into sacking Oechalia²⁷³.

Eros is not unwarlike. He does not slumber on the soft cheeks of young girls; the exploits to which he inspired Hercules, the daring which he gives to Boeotians, Lacedaemonians, and Cretans are evidence of this²⁷⁴. 'Apollo', prays the poet Phaeidimus²⁷⁵,

'aim at these young men the arrow of Love, that, bold in the friendship of their youthful companions, they may defend their country. For like to fire is the strength of Love; he is ever strongest of all gods to increase the valor of those who fight in the front ranks. But do thou, ancestral deity of the Schoenians, accept the gift of Meliston'.

Invincible, hard to conquer, unescapable is Love; the unexpected nature of his onsets makes him irresistible; like Fate he marches on men in a manner difficult to judge or anticipate²⁷⁶. Even as Ares, whom some call his sire, Eros is impetuous in the fight²⁷⁷. Lovers must be doughty soldiers, able to endure all manner of hardship²⁷⁸, for the pipes of Love can upon occasion be trumpets of war²⁷⁹. Brazen Ares retreats when he sees Fear and Rout assisting the Loves and Love himself in delicate tunic by the side of Aphrodite and Pothos with his armor²⁸⁰. The Loves delight in the spoils of battle²⁸¹.

²⁶³Xenophon, *Symposium* 8.1.

²⁶⁴Proclus, *Hymn* 2.3 (in Abel's edition: see note 1a, above, at the end); A. P. 16.211; Oppian, *Cynegetica* 2.410. ²⁶⁵Theocritus 2.151. end; N. 5.96, 42.271; Nicetas 2.163. For Love's forcefulness see Aristaenetus 1.10 (in *Epistolographi Graeci*, edited by Hercher [Paris, Didot, 1873]); Lucian, *Herodotus* or *Aetion* 4.

²⁶⁶A. P. 5.293. See 5.292 for Agathias's missive.

²⁶⁷A. R. 3.687; Aeschylus, *Choephoroi* 58r; A. P. 5.177, 178, 213, 274, 309, 12.80, 87, 16.251; Kaibel, 1103; Ibycus, Fragment 1; N. 33.103, 42.195, 47.267; Nicetas 6.370.

²⁶⁸Euripides, Fragment 430 (Nauck).

²⁶⁹Aristarchus of Tegea, Fragment 2 (Nauck).

²⁷⁰A. P. 5.25. ²⁷¹A. P. 5.213.

²⁷²Sophocles, *Trachiniae* 354. ²⁷³Erot. 17.

²⁷⁴A. P. 13.22. Meliston was one of the Sacred Band of Thebes.

²⁷⁵Euripides, Fragment 430 (Nauck); A. P. 5.179; Sophocles, *Antigone* 781; N. 7.194, 19.259, 42.2, 23; A. P. 7.430, 9.221, 16.198; Oppian, *Halieutica* 4.12; Euripides, *Hippolytus* 527; Xenophon of Ephesus 1.2 (in *Erotici Scriptores*, Didot edition).

²⁷⁶N. 11.483, 16.3, 35.117, 41.129, 42.10, 43.438, 47.424.

²⁷⁷Chaeremon, cited by Athenaeus, 13.14 (562 F).

²⁷⁸N. 13.507. ²⁷⁹N. 25.156. ²⁸⁰A. P. 16.214.

Spreading ruin and calamity in his wake, Love marches to victory against mortals²⁸². After the victory he does not observe the laws of civilized warfare, but makes lovers his *slaves*²⁸³. Aphrodite, his own mother, must bend her neck to good-for-nothing Eros²⁸⁴. He is a wild daemon who sets foot on the neck of his prostrate victim²⁸⁵. Though the captive is all unarmed, a stranger in a strange land, Eros, the soft-sandalled, lays him low for the beloved to tread on; Love sheds the feathers of his two wings on the lover and tramples his heart with cruel feet²⁸⁶. On a bed of thorns he ties down the poet's soul ('the cicada of the Muses'); stooping his neck for Love to tread on, the artist Praxiteles fashions a statue with captive hands²⁸⁷. Is it Love or Death, asks Callimachus plaintively, that has seized my runaway soul and made off with it²⁸⁸? Eros is not a reputable fighter, but a thief of the mind, a robber of the reason²⁸⁹. He is thrice a brigand: he is wakeful, reckless, and he strips us bare²⁹⁰.

Sobriety is of some little aid in fighting Eros. He carries the drunken man off as prisoner, but the sober man has Reason standing as a comrade by his side in the battle²⁹¹. How can even a breast armed with wisdom fight Love aided by Bacchus, a mortal matching arms with an immortal²⁹², for easily Eros vanquishes and turns soft the heart of iron²⁹³. Utterly capricious, he captures one and lets another go²⁹⁴.

Eros is cruel, stubborn, wild, heartless, violent, a hateful, baleful, and bitter burden to mankind²⁹⁵. Most terrible of gods, grievous giver of the flower of sweet pain and never-sleeping cares to mortals, he is hated everywhere²⁹⁶. Love is an abyss into which the victim leaps; every road to Love's dwelling is dangerous²⁹⁷. The only answer the little savage makes when men charge him with his barbarous tricks, the cruelty which he meditates even while he is asleep, is to laugh bitterly, with cruel eyes²⁹⁸.

Love's baneful attack withers the bloom on the cheek, makes the steps falter and the breath come unsteadily, renders the eyes hollow, causes the victim to faint, lays him low with a wasting fever during which the hair drops out²⁹⁹. Nay, the injury goes deeper. Eros flutters the minds of lovers; he himself is the fourth kind of madness and he delights to infatuate even good men, provoking quarrels between those who are nearest and dearest, revelling in their sighs and groans and lamentations³⁰⁰.

²⁸²Euripides, *Hippolytus* 542-544. ²⁸³N. 13.326, 40.549.

²⁸⁴N. 40.507. ²⁸⁵A. P. 12.48. ²⁸⁶A. P. 5.268, 12.158.

²⁸⁷A. P. 12.08, 16.203. ²⁸⁸A. P. 12.83.

²⁸⁹A. P. 12.144, 16.108. ²⁹⁰A. P. 5.309. ²⁹¹A. P. 12.120.

²⁹²A. P. 5.93. ²⁹³Theocritus 29.22. ²⁹⁴Erot. 18.8.

²⁹⁵Alcman, Fragment 29; A. R. 3.120, 297, 1078, 4.445; Theognis 1231; A. P. 5.10, 177, 239, 12.48, 49, 50, 84, 16.200; A. N. 3.179; Bion 6.1; Moschus 3.67, 7.2; Theocritus 3.15; Oppian, *Cynegetica* 2.422; Halieutica 4.11, 73; N. 33.180, 48.277; Ibycus, Fragment 2; Nicetas 6.378; Anacreon, Fragment 170, according to Servius on Aeneid 11.550.

²⁹⁶Alcaeus, Fragment 13 B; Oppian, *Halieutica* 4.172; Sappho, Fragment 125; A. P. 5.10, 177, 12.99, 16.211; Ibycus, Fragment 1; Theocritus 1.98, 2.55; N. 33.58. ²⁹⁷Theocritus 3.42; A. P. 5.302.

²⁹⁸A. P. 5.176, 180, 9.440, 16.211-212.

²⁹⁹Theocritus 1.38, 2, *passim*, 14.27; A. P. 5.87; Oppian, *Halieutica* 4.1; A. R. 4.445. See also almost any one of the Greek romances in *Erotici Scriptores*. Swooning is well nigh as great a diversion there as in the novels satirized by Jane Austen in her *Juvenilia*.

³⁰⁰Longus 2.7; Plato, *Phaedrus* 244, 245, 249 D, though Plato is of course talking primarily about philosophic enthusiasm; Pindar, *Nemean Odes* 11.48; Nicetas 3.19; A. R. 4.445; Sophocles, *Antigone* 781.

How, cries Bion, could the gentle lady of Cyprus have been so hateful to herself, to men, and to gods as to bring forth so great and universal a mischief as this Love, so cruel, so heartless, so unlike in ways and looks? Why did she give him wings and far-darting weapons and thus make it impossible for us to resist his bitter attacks³⁰¹? Many poets maintain that Eros is an unspeakable mischief, a wretch, a rogue, yea thrice a rogue, a little devil, a monster³⁰². Indeed, Love is not only a rogue, a cruel captor, a despotic tyrant: he is a positive murderer. Like a winter torrent³⁰³, he rolls men to their doom. Both Ares and Eros are bloodthirsty, banes to mortals³⁰⁴. From Eros come wars and slaughter; through his sweet doom men perish in battle³⁰⁵. Ares was his mother's lover and Eros has a share in the sword; his shafts are dipped in blood³⁰⁶. He cannot be a god, for he does evil and bears a slaughtering sword. A mother and her child lie slain and upon their bodies lies the jealous husband, stoned to death by sentence of law. The husband's crime is the work of Eros—thus the boy plays³⁰⁷!

Reverting for a moment to the conception of Love's law, we may note that the god sometimes appears as an avenger of those who break it. Zeus himself is not more swift to hear the complaints of the injured than is Love, for Eros is a god heavy of wrath, a jealous deity who delights to punish 'the illiterate', i. e. those who love unwisely, or the arrogant who scorn passion altogether³⁰⁸. Once Love has sworn to take revenge upon an enemy he never rests until he fulfills his oath³⁰⁹.

(To be concluded)

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REVIEWS

Yale Classical Studies, Volume Two. Edited, For the Department of Classics, by Austin M. Harmon. New Haven: Yale University Press (1931). Pp. 278.

The general remarks made in a review of *Yale Classical Studies, Volume One* (THE CLASSICAL WEEKLY 24, 139-141) will apply also to *Yale Classical Studies, Volume Two*, except that the first and principal article of Volume Two is provided with adequate indices. The contributors and their subjects are as follows: M. I. Rostovtzeff and C. Bradford Welles, A Parchment Contract of Loan from Dura-Europus on the Euphrates (3-78); Edward P. Morris, The Form of the Epistle in Horace (79-114); Clark Hopkins, The Early History of Greece (115-183); Alfred R. Bellinger, Corinthian Fractional Currency (187-198); Kenneth Scott, Greek and Roman Honorific Months (201-278).

The document published in the first paper comprises only twenty-two lines of Greek; yet it is made to yield a very great amount of information relating to the Par-

³⁰¹Bion 10.

³⁰²A. R. 3.129; Euripides, *Medea* 330; A. P. 5.178; Nicetas 2.132, 4.164, 6.593; Kaibel, 1103, 3; *Anacreon* 10.11; A. P. 12.57.

³⁰³Theocritus 1.130; Oppian, *Haliœtika* 4.14.

³⁰⁴A. P. 5.180, 9.221, 12.37. ³⁰⁵Anacreon 27 C; N. 15.334.

³⁰⁶A. P. 5.180. ³⁰⁷A. P. 0.157.

³⁰⁸Erot. 20.10; N. 42.380-381, 392, 47.415; Xenophon of Ephesus 1.2; Chariton 1.14, 6.45 (in *Erotic Scriptores*); A. P. 5.243, 12.84 (here Eros the Hospitable is invoked for aid against Eros the Violent).

³⁰⁹N. 15.382, 16.1.

thian Empire in the second century A.D. The method of the publication is exemplary. First there are remarks on the finding of the parchment, with palaeographical and linguistic notes; a photograph and an "Alphabet Table" are provided. Then follow the printed text, translation, and notes on the text; the latter are extremely rich in references to papyri and inscriptions, and to ancient and modern literature¹. Then come excursions, illuminating as well as learned, as follows: A. Documentary Evidence on the Parthian Empire (33-34); B. Historical Importance of the Dura Parchment (34-38); C. Chronology (39-42); D. Geography (42-45); E. The Contracting Parties. Provincial Administration of the Parthian Empire (45-60); F. The Currency (60-62); G. The Legal Transaction (62-74). The Indices (74-77) cover I. Persons, II. Places, III. Words. There is also a Table of References (77-78) for the modern works cited.

Professor Morris is, I believe, the senior contributor to the volume under review, and his contribution is the only one which deals with a purely literary subject; the obvious deduction is that the new trend in classical study is away from literature. Horace's Epistles, says Professor Morris (81-82), have been less intensively studied than other portions of his writings, so that even the best commentaries contain views about them which are antiquated. So, for example, this or that epistle is said to be a genuine letter. Professor Morris maintains that the Epistle is a literary form, and that, consequently, Horace's Epistles are no more real letters to his friends than his amorous odes are expressions of his own feelings. The true nature of the epistolary form as a literary device may be comprehended from a wide study of the form, including examples in philosophical and religious writings, and from a study of Horace himself. Note this statement (83):

... An unbiased scrutiny of the references to persons and events... should show whether they are the casual allusions of a friendly letter or are deliberately used as devices to produce the personal effect that is demanded by the epistolary type.... This is the method of approach which this paper is intended to suggest and illustrate.

The analyses of the individual Epistles which follow are indispensable for the student of Horace. Enlightening, for example, is the distinction between those Epistles which are modelled more after the philosophical epistle and those which resemble real letters. Whatever type Horace uses he uses consciously for the sake of the effect to be achieved.

The first part of Professor Hopkins's paper deals with The Origin of the Middle Helladic Culture (117-136). This period marks a change from the early Bronze Age in Greece in styles of houses and graves as well as in new types of pottery. This differentiation has been variously explained as being due to invasion by one or another foreign people, or to emanation, by trade or conquest, from one or another center in Greece. The various explanations are systematically sum-

¹Mr. Jotham Johnson, *Dura Studies*, 41-45 (University of Pennsylvania Dissertation, Philadelphia, 1932), deals with certain aspects of the present document.

marized and criticized. Professor Hopkins proposes his own view, that the changes were really natural, independent recrudescences in various localities, which were then unified by intercommunication. The second part of Professor Hopkins's paper (136-183) deals with the Great Period, that is the age of fortresses, palaces, and wealth in gold and silver, which, throughout Greece, was preceded and followed by a period of rural life, simple dwellings, and humble graves. From a study of the remains and of legendary history, supported by references to Theban heroes in Hittite documents, Professor Hopkins infers that the Copaic basin attained to quite as flourishing a power as did Argos. Professor Hopkins closes with a consideration of the eastern elements in the traditions, and concludes that they penetrated Greece in very high antiquity.

The coins which Dr. Bellinger publishes are from the Yale University Collection. They are chiefly pieces purchased in Athens in 1925, which were represented as being a hoard found at Leucas. Seventy-four pieces are published; thirty-two are illustrated in two Plates.

Professor Scott enumerates and discusses the instances where months were named by the Greeks or the Romans after living rulers. The practice started with Demetrius Poliorcetes, to honor whom the Athenians changed the name of a month from Munychion to Demetrias, and continued to the time of the Emperor Tacitus (he reigned in 275-276 A. D.). Traces of the practice survive in our names July and August. Professor Scott's paper is divided as follows: I. The Hellenistic Period (201-206); II. Two Calendars from Cyprus (207-219); III. Honorary Months in the Roman Calendar (219-241); IV. Honorable Months in the Egyptian Calendar (241-263); V. Honorable Months in the East in Roman Times (264-266); VI. Tabular Representation of Honorable Months (267-272); VII. Conclusion (273-278). The documentation is very full; much of the evidence, naturally, is drawn from inscriptions and papyri.

COLUMBIA UNIVERSITY

MOSES HADAS

Lateinisches Etymologisches Wörterbuch. Von Alois Walde. Dritte, Neu Bearbeitete Auflage, Von Johannes Baptista Hofmann. Lieferungen 1-4. Heidelberg: Carl Winters Universitätsbuchhandlung (1930-1931). Pp. 1-320.

The lapse of twenty-one years since the second edition of Walde's Lateinisches Etymologisches Wörterbuch appeared would have made a new edition necessary even if no faults had been discovered in the old. As a matter of fact Walde himself realized (see the Preface to the second edition) that it would be desirable to pay more attention to the history of words and of word-formation in Latin. The shortcomings of his book in this respect and also in the nearly complete neglect of the Romance Languages have become more and more evident.

The new edition includes a brief treatment of many Latin derivatives which were not mentioned in the old, indicates the first appearance of each Latin word in the ancient documents, and states that it survives

in Romance (if that is the case). Furthermore, numerous Greek and other loan-words are now included for the first time. In the four fascicles under review more than one hundred and twenty-five articles are added. A majority of them is concerned with rare words known only from the Roman lexicographers, but among the additions are such important terms as *Acceruns*, *Ajax*, *architectus*, *Bacchus*, *balineum*, *ballista*, *blasphemo*, *bracchium*, *Carthago*, *cataumba*, *catamitus*, *cedrus*, *Celeres*, *coma*, *compendium*, *conviva*, and *cophinus*. Derivative words are listed under the primitives, partly, no doubt, to save space, but also to make clear the relative size and importance of the several groups of related words. It is to be hoped that an index of Latin words treated within the paragraphs but not appearing as lemmata will be included in the volume.

The most important task of the reviser has been to bring Walde's etymological discussions up to date. This has been done in a thoroughly satisfactory way. Citations of the literature are much more numerous than before. Each fascicle takes account of whatever has appeared until it goes to press; we already have references to articles that were published late in 1930. Practically every article has been rewritten, and Hofmann has not hesitated to disagree with Walde even in case he has no new evidence to offer. Opinions will differ as to whether some of these changes are improvements; but it is surely desirable to have the new author's independent judgment, and he regularly prints the evidence upon which contrary opinions must be based.

The new edition will be considerably longer than the old; the 320 pages so far published correspond to 218 pages of the second edition. These 102 added pages, however, do not nearly measure the added material in the book.

The earlier editions were marvels of compression; abbreviation could scarcely go further, and any additional substitution of brackets, parentheses, and colons for words would have made the book quite unintelligible. Nevertheless words have been omitted and shorter phrases substituted for longer to an amazing extent. For example, the article on *absurdus* adds an indication of the feminine and the neuter terminations of the nominative, a statement that the word appears first in Terence, another that the equivalent *absonus* appears first in Cicero, and a suggestion that both words may be translations of Greek *ἀστεῖος* and *ἀποφθεῖ*. I cannot see that any information given in the old article is omitted in the new: yet the new article occupies just five and a half lines.

It follows that the book is difficult reading. Even more than before classical scholars who want to learn at a glance what is the accepted etymology of a Latin word will get lost among the unfamiliar abbreviations, the involved system of parentheses, and the citations of words from languages they do not know. Not infrequently they will give up the search in disgust, or will misunderstand what they read.

It is of course possible to write an etymological dictionary in a clear and easy style; but if Walde were

revised in this way the added bulk would involve prohibitive expense. I have sometimes thought that enough uncertain etymologies and citations from unfamiliar languages might be omitted to keep the size of the book within reasonable limits; but I am not sure that this could be done in a way really useful to scholars. A compendium for the use of amateurs and of teachers in search of illustrative material is easily possible. Scholars, however, must have access to all etymological investigations that are at all likely to illuminate any special problem they may have in hand. They require just what this latest edition of Walde provides—an index to the significant literature on Latin etymology, with a brief indication of the results so far attained. If a large proportion of these results is tentative, that is of course the nature of all real science.

So far as I can see, the only way out of the difficulty is for classical scholars to acquire enough knowledge of scientific grammar to understand such a book as the one under review. The task is not really difficult, provided one has a competent teacher, and the gains for sound scholarship in all parts of the classical field are incalculable.

YALE UNIVERSITY

EDGAR H. STURTEVANT

CLASSICAL ARTICLES IN NON-CLASSICAL PERIODICALS

VI

Scientific Monthly—January, In Quest of Apollo's Sacred White Mice, Clyde E. Keeler [“The sacred white mice of Pontus are mentioned in the writings of Aristotle, Strabo, Aelian and Suidas<s>, while other writers such as Pliny, Hesychius, Albertus, Apostolius, Gesner, Johnson, Pallas and Darwin speak of the Albino variety in general.... If the

early writers of Asia Minor are speaking of the same species as are the Christian fathers (and they appear to be), then we may say definitely that Apollo's mice were albinos of the species *Mus musculus* and that our laboratory mice are probably descended from the temples of Apollo”]. Three illustrations accompany the article].

South Atlantic Quarterly—January, Who Reads the Greek Classics Today?, Charles H. Compton [Homer, Aeschylus, Sophocles, Euripides, and Aristophanes visit an American library and are addressed by the librarian].

Spectator—November 14, Review, generally favorable, anonymous, of Sir Flinders Petrie, Seventy Years in Archaeology; December 5, Review, generally favorable, anonymous, of M. Marjorie Crump, The Epyllion from Theocritus to Ovid, of Edwyn Bevan, The Poems of Leonidas of Tarentum Translated into English Verse, and of Francis Pember, Musa Feriata; December 12, Review, favorable, by B. E. Todd, of Mary G. Houston, Ancient Greek, Roman and Byzantine Costume; December 26, Review, generally favorable, anonymous, of F. S. Burnell, Wanderings in Greece; January 2, Review, favorable, anonymous, of Gilbert Norwood, Greek Comedy.

Thought—December, The Secret of the Homeric Simile, Francis P. Donnelly [“The secret of the Homeric simile so-called can be put, I believe, in one word: the Homeric simile is a story. Vergil has much of the historian and teacher, and Dante gives us a descriptive pageant, and Milton is more concerned to expound, but for Homer the story is the main point, first, last and always”].

University Record (Chicago)—October, Rhetoric and Education, Paul Shorey [a convocation address].

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